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J. B. Gellert

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"THE ANGEL APPEARING TO THE SHEPHERDS."  
BY REMBRANDT.

## "THE ANGEL APPEARING TO THE SHEPHERDS" BY REMBRANDT

(Cover Illustration)

"*The Angel Appearing to the Shepherds*," etched by Rembrandt in 1634, belongs to the work of his first period, when the pure etched line was his commonest medium.

This print, from the James E. Scripps collection, has an interest for the student of the great Dutch master because it marks an important point in the development of his technique.

We have here one of Rembrandt's

earliest attempts to render tone, and we have those effects of dazzling light in the midst of darkness which we find rendered with such mastery in one of the greatest of all his prints—"Christ Healing the Sick."

There is perhaps too great a realism in the portrayal of this scene, but the composition is noble, and done with much of the power with which Rembrandt made the scenes of the Testament live again.

## WATERCOLORS BY CHARLES H. WOODBURY

From the retrospective exhibition of paintings, drawings and etchings by Charles H. Woodbury held in April, two watercolor paintings, "*Mt. Pelee*" and "*The Young Porpoise*," were acquired for the permanent collection. Mr. Woodbury's exhibition will be pleasantly remembered because it showed the entire range of his workmanship. He is an artist who has reached full maturity, who has been interested in every manifestation of life, who knows by long experience the resources and limitations of the various media and expresses himself equally well in any of them.

He seems to strike a more joyous note in watercolor. As both these pictures show, his delight in this medium, as well as his mastery of it,

is clearly revealed. Mr. Woodbury writes that he only takes to watercolor when it is exactly fitted to the subject, and for this reason there are never many of them. An artist of keen perception, poignancy of vision, and high esthetic ideals, he is not content with a realistic portrayal of the subject before him, but gives zest to it by interpreting it to us in a very personal way. He might be likened to a great musician who, comprehending his elements thoroughly, enlarges upon them and builds them up into a composition more forceful than the source of their inspiration. For instance, in "*Mt. Pelee*," which shows the volcano in eruption, the upward trend of the lines in the composition gives force and power to the mighty up-



CHARLES H. WOODBURY. MT. PELEE.  
WATERCOLOR ACQUIRED BY PURCHASE.

heaval that is there going on. He has also caught and revealed to us something of the mystery of this great play of elemental forces,—big, incomprehensible, — before whose unharnessed power we stand in awe.

"*The Young Porpoise*," in lighter vein, is equally well conceived and executed. The playful fish just about to do a nose dive through the crest of an oncoming wave is but an

incident in a tranquilly lovely seascape.

The great marine painters of America can be numbered on the fingers of one hand, and Mr. Woodbury is among the foremost of these. "*The Young Porpoise*" deals with his favorite theme, the ever-changing ocean, whose every mood he knows so well.

C. H. B.

## LECTURE PLANS

After giving the subject much thought, a course of weekly lectures is contemplated, beginning January first. In this course we will bring to Detroit well-known lecturers on various phases of art, securing the best speakers possible.

Before undertaking a project of this magnitude, however, we desire to ascertain if there is enough interest to warrant bringing important speakers here for this purpose. We would like to find out the sentiment of readers of the BULLETIN on these points: (1) as to whether they will attend such a course of lectures; (2) what evening they would prefer; (3) suggestions as to speakers or subjects; and we request that those who are interested will fill out the inclosed blank in order that we may know whether there will be enough people who will lend their support

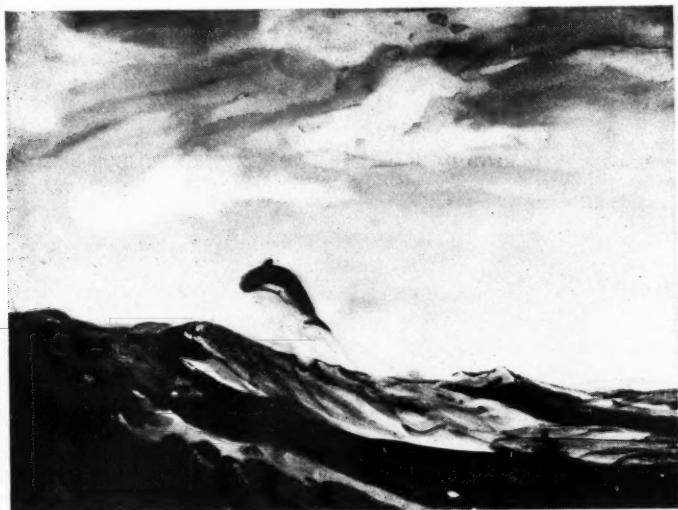
by attending such a course of lectures. Of course, these lectures will be free to the public, all expenses for the same being defrayed by the Museum.

In place of the lectures heretofore given in the auditorium on Sunday afternoons, there will be a series of musical programs given through the courtesy of the Chamber Music Society, which will in part consist of assembly singing led by Mr. J. Cameron McLean, baritone. Following the musical programs a member of the staff will give a brief talk on some department of museum work, some particular object of significance in the museum collection, or upon special exhibitions that happen to be shown at the time, thus directing the Sunday visitors to concentrate upon the museum exhibits.

## COLONIAL EXHIBITION

During the month of February a collection of paintings by early American artists will be shown, including good examples of Copley, Stuart, Sully, and Peale, and it has been suggested that this exhibition form the nucleus of a Pilgrim Tercentenary Celebration, securing from people of Detroit such colonial pictures as are available and exhibiting with them furniture and

the applied arts of the period. We shall be glad to carry out this suggestion if we can secure enough loan exhibits from Detroit homes to make the effort a success. Those who have early Colonial portraits or furniture and other applied arts of the period will confer a great favor upon the Museum if they will advise the writer of their possessions and tender them as a loan for the purpose.



CHARLES H. WOODBURY. THE YOUNG PORPOISE.  
WATERCOLOR ACQUIRED BY PURCHASE.

## EXHIBITION OF BRITISH HANDICRAFT AT THE SOCIETY OF ARTS AND CRAFTS

The Society of Arts and Crafts has a notable exhibition assembled personally in England during the summer by Miss Helen Plumb, secretary, and Miss Alexandrine McEwen, vice-president of the Society, which includes the best work in the applied arts of the present day in Great Britain in the fields of tapestry and other weavings, jewelry, enamelling, gold and silversmithing, ivory carving, book binding, illumination, embroidery, and so forth. The leaders of the great schools of arts and crafts in London, Glasgow and Birmingham are all represented, in all something over fifty exhibitors, a number of whom occupy positions of national importance.

This splendid exhibit affords an opportunity to compare the work of American craftsmen with that of British workers in the field of the applied arts, and it should be seen by all Detroit.

Following the premiere showing in this city during December, the collection will be shown by request in Philadelphia, under the auspices of the Philadelphia Arts and Crafts Guild and the Art Alliance, in Boston, by the Boston Society of Arts and Crafts, in Buffalo, jointly by the Allied Artists' Guild and the Albright Art Gallery, in Pittsburgh, at the Carnegie Institute, and elsewhere.

## MICHIGAN ARTISTS' EXHIBITION

The Annual Exhibition for Michigan Artists, under the joint auspices of the Scarab Club and the Museum, opened Wednesday evening, December first, with a most enthusiastic and well attended reception and opening view, showing that Detroit people are becoming year by year more appreciative of the efforts of the local artists. The refreshments provided by the hostesses and the incidental music furnished by the McDowell Trio through the courtesy of the Chamber Music Society, added to the intimacy and pleasure of the occasion.

That the exhibitors' interest in the exhibition ran high was evidenced by the fact that almost six hundred works were submitted, out of which one hundred and thirty-four paintings and nine pieces of sculpture were accepted. The Jury of Selection and Award consisted of George W. Eggers, Director of the Art Institute of Chicago, George W. Stevens, Director of the Toledo Museum of Art, and Alexis J. Fournier, a landscape painter.

The Scarab Club Gold Medal was awarded by the jury to Mathias J. Alten for his group of three pictures,

the Marvin Preston Prize to Paul Honore for his painting, "*The Fruit Harvester*," the Frank Scott Clark Prize to Arthur Vershaeve for his painting, "*The Flemish Woman*," the City Art and Design Committee of the Twentieth Century Club Prize to Alfred Hutty for his etching, "*St. Michael's Church*." The jury also awarded Honorable Mention to Samuel Cashwan for his group of sculpture, Ivan Swift for his group of paintings, Roman Kryzanowsky for his group of paintings, and Arthur Marschner for his painting, "*Golden Trees*."

The Board of Trustees of the Detroit Museum of Art Founders' Society, supplementing the awards of the jury, awarded the Detroit Museum of Art Founders' Society First Prize to Roman Kryzanowsky for his still life, "*The Green Jar*," the Second Prize to Paul Honore for his painting, "*Values*," and the Third Prize to James S. Booth for his painting, "*Spring Morning*." A special prize of fifty dollars was awarded to Samuel Cashwan for his group of sculpture. A sculpture prize will be awarded annually by the Trustees if the entries warrant it.

## NEW HOUSE NUMBERS

We request that those who wish to be continued on our mailing list for the BULLETIN send in their new house numbers at once, if they have not already done so, as the next copy of the BULLETIN must be sent to the new address.



## WOOD CARVINGS BY CHARLES HAAG

"*The Spirits From the Woods*," *From the Cabin*," to mention only a few. His very real belief in the existence of such spirits was the motive which actuated his depicting them and his medium is the one most natural to them, the woods which they inhabit. He has chosen many kinds of wood to work with, mahogany, oak, chestnut, walnut, willow, cedar, pine, etc., and has let the natural wood speak for itself in most cases.

## ETCHINGS BY LESTER G. HORNBY

An exhibition of the etchings of Lester G. Hornby will be on view in the Print Department during the month of December.

Most of these etchings were made during Mr. Hornby's wanderings in Europe, and we feel in many of the plates, notably the Tuileries, San Marco, and the Palais Royal studies, the charm that the architectural beauties of the old world had for him.

We have, too, that Sky and Field series of nine prints, in which the open country and the sky above are rendered with such beauty and such simplicity.

The studies of the old women gardening are beautiful in composition, and show the greatest skill in the rendering of light and shadow.

We have, finally, that series of impressions of the Great War. Mr. Hornby was an observer of the British and French mobilizations, and he followed the American armies in their advances along the Marne and the Meuse. These war etchings are rather the intimate studies of people and scenes whose beauty would interest an artist, than an accurate historical representation, and their chief value lies in their artistic excellence. I. W.

## SCHEDULE OF LECTURES AND SPECIAL EVENTS

### *December:*

- 3rd, 7:30 P. M. Meeting of Art Teachers Club.
- 5th, 2:30 P. M. Musical program arranged through the courtesy of the Chamber Music Society. Mrs. Harriet Story Macfarlane, contralto.
- 10th, 8:00 P. M. Lecture on "The Modern Home and How to Make It More Beautiful," by Miss Charlotte Lewis.
- 12th, 2:30 P. M. Musical program arranged through the courtesy of the Chamber Music Society. Mrs. Frederick G. McGowan, soprano; Miss Thelma Newell, violinist; Mrs. Edwin S. Sherrill, pianist.
- 3:30 P. M. Gallery talk on the Michigan Artists Exhibition by Miss Isabel Snelgrove.
- 14th, 2:00 P. M. Meeting of Supervisory Council of the Detroit Public Schools.
- 19th, 2:30 P. M. Illustrated lecture on "Christ in Art," by Mrs. Neville Walker.
- 20th, 7:30 P. M. Monthly program of Chamber Music Society.
- 26th, 2:30 P. M. Musical program arranged through the courtesy of the Chamber Music Society. Metropolitan Quartet and Treble Cleff Quartet.

## SCHEDULE OF SPECIAL EXHIBITIONS

### *December*—Annual Exhibition by Michigan Artists.

Etchings by Lester G. Hornby.

Wood Carvings, "Spirits From the Woods," by Charles Haag.

Wrought Iron by Thomas Gogerty.

### *January*—Paintings by Maurice Fromles.

Batik Scarfs.

Oriental Rugs, loaned by Vincent D. Cliff, Esq.